

American History and American Art

An Honors Thesis (HONRS 499)

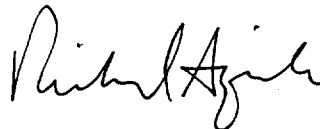
by

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Abstract

These object descriptions and historical connections were completed as the first section of a packet to be published by the Ball State University Museum of Art. This packet is intended for use in the fifth-grade social studies curriculum and, with the addition of classroom activities at a later date, will be the third in a planned series of museum packets focusing on American studies. Page formats are designed to relate to the formatting of the museums' previous packets for teachers.

Mirroring the American focus of the fifth-grade social studies curriculum, each object is linked to a specific event, person, or era in American history. To encourage local teachers to take advantage of the museum's resources, the packet enhances interdisciplinary learning. By using works in the museum's collection as teaching tools, art serves as a catalyst for learning about the political, economic, social, and cultural history of the United States.

Acknowledgments

If I were to create a piece of art and add it in this thesis, I would entitle it *Gratitude*. The piece would include physical representations of my thesis advisor's attributes: patience, encouragement, and inspiration. Its historical connection would link to the spring semester of 2001, and I would dedicate the piece to Nancy Huth. Her creative editing, attention to detail, and sense of humor made my thesis experience everything it should be. My undying gratitude to Nancy for this educational, insightful, and fun experience.

Many thanks are also due to Dr. Richard Aquila. His editing and revisions gave factual basis to the often interpretive subject of history. Thank you Dr. Aquila for your generous time and effort.

Thanks also to Jon Stine, Preparator, Ball State University Museum of Art, for gathering and providing digitized images of works in the museum's collection.

**The Process of the Packet:
Skills and Observations from My Honors Thesis Experience**

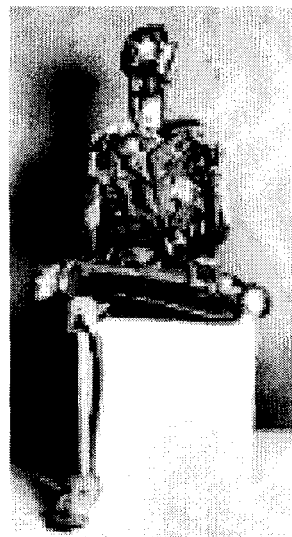
One of the most educational and fun opportunities I have had at Ball State University is my experience as a volunteer educator (or docent) with the Ball State University Museum of Art. Through my Honors project, I had the opportunity to combine my experience and training as a docent with my education as a history major. In researching and writing the first section of a packet for use by local fifth-grade social studies teachers, I was able to practice skills, such as interdisciplinary learning, educational writing, and connecting art and related historical events, which will be invaluable as I pursue a career in public history. This Honors project gave me the opportunity to practice and develop actual job skills which most of my college classes presented on a theoretical basis.

From start to finish, the process of producing the packet took longer than I had expected. I should have expected this. Researching the answers to questions usually led to more questions and so to more research. Reworking rough drafts of individual pages involved editing for three drafts: for historical accuracy (i.e. which version of Lincoln's motivation for the Emancipation Proclamation is valid?), for artistic accuracy (i.e. can Grace Hartigan be called an abstract expressionist?), and for stylistic accuracy (i.e. homonyms are the enemy). All said, the process took much of a limited resource: time.

However, it was a resource well spent. The skills I have learned are the capstone of my undergraduate education and have well prepared me for future exploits in graduate school and my career.

American History and American Art

**in the
Ball State University Museum of Art**



Materials for the Classroom

Corrie E. Cook

★ ★

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Ann Allston and the Women of the Southern Plantations



Women of Southern Plantations in Pre-Civil War America

Anne Allston was the youngest daughter of a South Carolina plantation owner. Her father's plantation produced rice, one of the major products – along with cotton, indigo and tobacco – of the southern United States after the Revolutionary War. Southern plantations depended on slave labor to produce their agricultural products. However, the successful plantation saw a great quantity of work accomplished by even the female spouses of plantation owners. Young ladies, like Anne Allston, were raised to marry southern gentlemen. As wives of plantation owners, women took on most of the responsibilities associated with the running of the household and the care of everyone (family members as well as slaves) who lived on the plantation. They fed, clothed, healed, and disciplined the plantation workers as well as members of their own family, which often numbered in the teens.



Anne Allston (at age 17), about 1808
oil paint on canvas
by Gilbert Stuart (1755-1828)
1995.036.25

Keeping Things Lively

Stuart was a gifted conversationalist. Often while painting a portrait, he would focus the discussion on his sitter's interests not only to keep him or her from boredom but also to keep the sitter's facial expressions lively and alert while he painted.

A Painter of Famous Americans

The ability to paint his subjects with life-like qualities made Stuart extremely popular. The artist even attracted such famous sitters as James Madison, Paul Revere, and George Washington.

Get to Know Gilbert Stuart

Gilbert Stuart's first artistic training came through an association with Cosmo Alexander, a traveling Scottish painter Stuart met in America. Realizing the young artist's talent, Alexander took Stuart to Edinburgh but died shortly after their arrival. Stranded and alone in Scotland, Stuart worked his way back to America as a sailor.

Returning to the United States in 1793, Stuart found himself in the same situation as fellow American artists. The lack of art schools in America sent artists hoping for formal study to Europe. As the Revolutionary War began, Gilbert Stuart left for England where he studied with the American painter, Benjamin West. Stuart spent twelve years studying and painting on the British Isles. The naturalistic style of the English portrait painters greatly affected Stuart's work and set it apart from other American painters' flat, decorative portraits.

A Rough Start for Stuart

Stuart did not enjoy immediate success upon his arrival in England. Almost starving, the artist wrote to fellow American painter Benjamin West to ask for help. "I've just arriv'd att [sic] the age of 21," wrote Stuart, "and find myself Ignorant withoutt [sic] bussiness [sic] or Friends, without the necessarys [sic] of life so far that for some time I have been reduced to one miserable meal a day and frequently not even that." West took pity on the struggling young artist and offered him food, shelter, and artistic training for the next several years.

Stuart would continue to have troubles with money even throughout his American career. The artist changed residences frequently, some scholars say to avoid the debts he repeatedly accumulated. One way Stuart contrived to gain income was to follow wealthy Americans to their summer vacation spots. There he would paint the sitter's face and then finish the rest of the portrait during the winter back in his Boston studio.

Not Quite Right?

Requests for Stuart's portraits became so numerous that the artist could not keep up with the demand. As a short cut, Stuart began to paint only the faces of his sitters from life. Later, in his studio, he would paint in the body and the background. Scholars believe this is the reason for the anatomical inaccuracies (such as the distortion of Anne Allston's upper torso and the absence of knuckles on her fingers) and the similarity of background features (the classical column and billowing drapery) among Stuart's works.



D.C. French's *Minuteman* and the Battle of Lexington and Concord^{5.158}



Meet the Minuteman

Sculptor Daniel Chester French's depiction of the *Minuteman* is quite accurate. Minutemen were civilian soldiers (or militiamen) who fought for America's independence from Great Britain during the American Revolutionary War. Originally organized in colonial America to protect their homes from Indian attacks, minutemen were untrained soldiers, with no uniforms or military ranks, who would drop whatever they were doing to answer an alarm. In other words, they would be ready in a minute to defend their homes.

Just like real minutemen of the 18th century, French dressed his Minuteman in civilian clothes and with a musket much like the ones used during the Revolutionary War. French's sculpture depicts a man abandoning his plow to answer the alarm warning of approaching British soldiers.

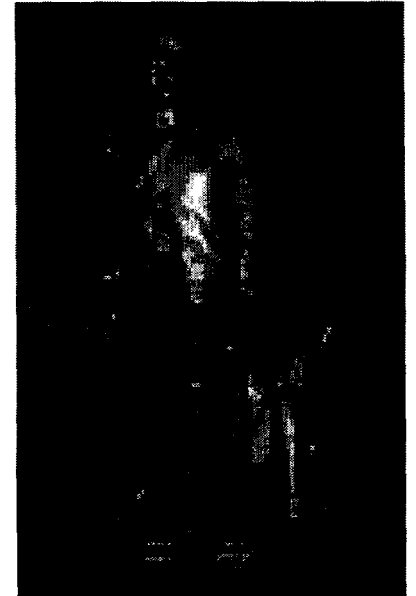
A Young Sculptor Gets His Start

In 1871, Concord, Massachusetts, was preparing to celebrate the approaching centennial of America's independence from Great

Britain. The city gave sculptor Daniel Chester French the commission to complete a memorial sculpture though it was still early in his artistic career. French had decided at the age of 19 that college was not in his future. He surprised his parents when he chose sculpting as a career since he had yet to receive any artistic training.

Before the year French took to complete the full-scale plaster model of the *Minuteman*, he had studied drawing and anatomy in Massachusetts and had spent one month studying with John Quincy Adams Ward, an American sculptor working in New York. These studies influenced his design of the *Minuteman*.

The sculpture's pose is the mirror image of a famous ancient sculpture, the *Apollo Belvedere*. French had made a drawing of a plaster cast of the *Apollo* that he'd seen in the Boston Athenaeum. As models for the sculptures face, head, and hands, French relied on local farm workers.



The Concord Minuteman of 1775, small version made about 1889; cast 1913-1930 bronze
by Daniel Chester French (1830-1931)
1995.035.158

A Poetic Inspiration

D. C. French originally intended the first stanza of Ralph Waldo Emerson's *Concord Hymn* to be carved into the Minuteman's base. The stanza reads:

By the rude bridge
that arched the flood,
Their flag to April's
breeze unfurled,
Here once the
embattled farmers
stood,
And fired the shot
heard around the
world.

Mini Minuteman

Fifteen years after the sculpture was erected in Concord, a committee of the city's residents asked French to make a smaller version of the *Minuteman* to be mounted on the U.S. Navy's new gunboat, the *U.S.S. Concord*. Since the sculpture's original creation, French had studied in Europe and reworked the *Minuteman* to reflect his new training. The new version of the sculpture was installed on the ship in 1891. As the sculpture's popularity grew, French authorized the production of additional bronze casts of his revised, small-scale *Minuteman*. The bronze sculpture in the Ball State University Museum's collection is one of eight known casts authorized by the sculptor.

The Shot Heard 'Around the World:' The Battle of Lexington and Concord Minutemen of the Revolutionary War are perhaps best known for their role in the Battles of Lexington and Concord on April 19, 1775. On that day the first shot of the American Revolution, "the shot heard around the world," was fired. The colonists' discontent with their mother country, Great Britain, increased when England implemented the *Stamp Tax* in 1764. Colonial protests grew louder when King George III replaced the Stamp Tax with the even more severe Townshend

Acts, which taxed the colonies' imports of glass, paper, paint, and tea. Not only were these taxes expensive, but the American colonists felt they had been denied their rights as Englishmen because Great Britain was taxing them without representation.

Colonists in America began discussing the idea of independence from Great Britain. The First Continental Congress, a meeting of Americans, sent a letter to King George III explaining their grievances, but the King ignored it. Soon many colonists began to feel that independence was the only solution. When the British strengthened their military position in the colonies, the Americans responded by organizing minutemen militias and gathering arms and ammunition in case of a fight.

The British and American forces faced each other in the Battle of Lexington on April 19, 1775. After the battle, eight militiamen lay dead. The British suffered no losses.

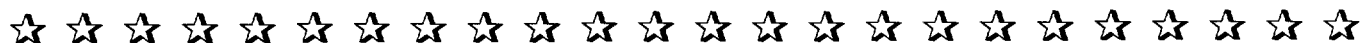
The British then marched toward the town of Concord. After eating breakfast in the Wright Tavern, they searched the town for weapons, chopped down the Liberty Pole, and set some gun carriages on fire. The fire grew too large and when the British soldiers doused the flames, the minutemen on the hill

mistook the smoke for burning homes. They readied their weapons and began marching toward the British. Some British soldiers left Concord to destroy more of the colonial militia's stores which they thought were being hidden at a farm across the North Bridge of the Concord River. At the bridge, the 100 British soldiers met the 400 minutemen coming towards them.

This time, when the shot rang out, "the shot heard around the world," the minutemen did not retreat, but they didn't fight like the British did either. Hiding behind trees and walls, the minutemen could fire on the British while protecting themselves from the shots of British guns. Outnumbered, outgunned, and scared, the British troops retreated all the way back to Lexington. There another British army was waiting to disperse the minutemen with cannons. Although the battles weren't clear victories for either side, the clashes at Lexington and Concord showed that even the untrained minutemen of the colonies could force troops into retreat.



Portrait Study: Indiana Artists in Germany



Go East Young Man!

Theodore Clement (T.C.) Steele completed this “study head” while a student at the Royal Academy of Art in Munich, Germany. For Americans who wished to pursue a career in art, formal training in Europe was considered the only “true” art education. Such was the case with T.C. Steele.

Meet T.C. Steele and the Hoosier Group Painters

T.C. Steele, along with Otto Stark, J. Otis Adams, William Forsyth, and Richard B. Gruelle, made up a group of artists known as the *Hoosier Group*. All five members were midwestern-born and painted scenes of Indiana in a similar style. Except for Richard B. Gruelle, who was self-taught, each member of the Hoosier Group received formal art training in Europe.

In the decades following the Civil War, Indiana began to emerge as a political, economic, and cultural power within the United States. At the same time, the Hoosier Group experienced their best years of work, enjoying the booming demand for art in post-Civil War America.



Portrait Study, 1884
oil paint on canvas
by Theodore Clement Steele
(1847-1926)
1995.035.100

Preferred by the Professors
Professors at the Art Academy in Munich preferred atypical subjects for their paintings. Models included elderly Bavarian peasants, with their weathered and lined faces, and Africans, like the young man pictured here.

Painting in the Renaissance Tradition

Instructors at the academy in Munich encouraged T.C. Steele and his fellow students to follow the traditions of northern Renaissance painting. This style emphasized exacting detail, and Steele worked meticulously to capture every

individual characteristic of the African model. Because the painting was meant to be a “study” (or practice painting), the chair and drapery behind the model are more loosely rendered.

Africans in Europe

Africans were first brought to Europe in the 15th century as living curiosities. Many were made slaves, court servants, or military band drummers. By the 1500s, several hundred Africans were working in Germany as laborers on the docks of major harbors and in trading firms. When Germany’s colonial empire in Africa expanded at the end of the 19th century, Kaiser Wilhelm II signed agreements with kings from Cameroon and Togo stating that the kings had to send some of their natives to Germany to be educated so that they could return to Africa and help run the German colonies there. Some of the Africans sent by the kings married and had families in Germany, never to return to their homeland. By the time Steele painted this portrait study, the presence of Africans in Germany was well established.

T.C. Steele Gets His Start

In 1847 T.C. Steele was born in what the artist called a "little log house in an orchard." He was first introduced to painting by a journeyman (a traveling tradesman who worked for employers by the day). He taught the young Theodore a few basic techniques and gave him some old paints with which to practice. Steele took his first teaching position at the age of thirteen when he was put in charge of a drawing class at Waveland Collegiate Institute. After graduating from the Institute, Steele went on to Ashbury College where he earned his degree before beginning a successful portraiture career.

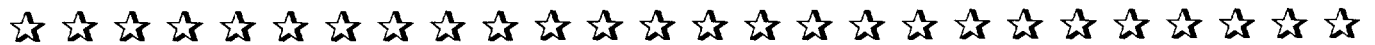
An Indiana Painter Abroad and at Home

In 1879 thirteen of Steele's friends and supporters each promised \$100 to send the artist to Europe for more formal training. Promising to repay his patrons with paintings, Steele left America with his wife, his children and \$1300 in his pocket.

In 1885, after completing his training at the Royal Academy in Munich, the artist returned with his family to Indianapolis, Indiana. Within a year he repaid his debt with 14 portraits. The artist was so exhausted after producing these works that he considered giving up painting entirely. His wife, Libbie, encouraged Theodore to continue his work by painting scenes that were familiar to him. Steele found the rejuvenation he needed in the landscape around the couple's Brown County, Indiana, home which they named the House of the Singing Winds.

T.C. at I.U.

In 1922, when Steele was in his 70s, he was offered an honorary professorship as an artist-in-residence at Indiana University. The top floor of the library was turned into his studio and soon became a popular hang-out for university students. On commencement day in 1926, Steele was sent to the hospital, seriously ill. He died soon after in his Brown County home at the age of 78.



Saint-Gaudens and the World's Columbian Exposition



An Angel of Charity

Saint-Gaudens' *Amor-Caritas* is typical of American sculpture at the turn of the century. During this time, American sculptors used the female form to personify noble virtues. In *Amor-Caritas*, Saint-Gaudens sought to link this female figure with the virtues of love and charity (the *amor* and *caritas* of the sculpture's Latin title). The title has also been translated as "Angel of Charity."

Sculpture for a Tomb

The evolution of *Amor-Caritas* began in the late 1870s when Saint-Gaudens started a tomb sculpture for Edwin Morgan, the former Governor of Connecticut. The artist's mistress, Davida Johnson Clark, served as a model for the three angels which make up the tomb. Over the next two decades, Saint-Gaudens re-worked the angel in the center of the tomb sculpture. *Amor-Caritas* is a product of those revisions. In 1899, Saint-Gaudens authorized a series of about 20 casts of *Amor-Caritas*. Ball State's is one of them.



Amor-Caritas, 1885-1899
bronze
by Augustus Saint-Gaudens
(1848-1907)
1980.010.03

Augustus's August Beginnings

Born in Dublin, Ireland in 1848, Augustus Saint-Gaudens emigrated with his family to the United States when he was only six months old. The potato famine in their homeland sent the Saint-Gaudens family to New York City. As a child, the artist made drawings of the

shoemakers who worked in his father's fancy shoe and boot shop. At age 13, Saint-Gaudens was apprenticed to a French cameo cutter named Louis Avet, only to leave abruptly after an argument over crumbs left from the young artist's lunch. Saint-Gaudens went on to work with a second cameo cutter and to study at the National Academy of Design.

August's August Career

After nearly eight years of study in Europe, Saint-Gaudens returned to New York in 1875. His commissions during the 1880s and 1890s included decorative pieces for private mansions, a monument in Springfield, Massachusetts, a funerary monument for the wife of historian Henry Adams, and a 13-foot, gilded sheet copper sculpture of the goddess Diana for the top of Madison Square Garden in New York City.

Saint-Gaudens continued his artistic work even after being diagnosed with cancer in 1900. He died in 1907 at his country estate in New Hampshire.

Sculpture for a World's Fair

Besides founding the National Sculpture Society in 1892, Saint-Gaudens was an advisor for the sculpture of the World's Columbian Exposition. Also called the Chicago World's Fair, this exhibition of the world's cultures took place in Chicago from May 1 to October 31, 1893. Twenty-seven million people visited the fair where they witnessed new trends in art and science which would influence the state of America even today.

Cultural Impact of the Exposition

By name, the World's Columbian Exposition celebrated the 400th anniversary of explorer Christopher Columbus's arrival in the New World. But the social and cultural impact of the Fair went beyond a mere commemorative event. Columbus Day, celebrated the second Monday of October, and the Pledge of Allegiance were both initiated at the Fair. The impressive architectural structures, dubbed the White City, served as the inspiration for the Emerald City in L. Frank Baum's *The Wizard of Oz*. Antonin Dvorak composed his *New World Symphony* in the fair's honor, and fair-goers were introduced to the roots of jazz with American pianist Scott Joplin's new style of music, ragtime.

The Fair's idea of educating people through exhibitions contributed to the development of public science and art museums. The innovation of locating entertainment and concessions in the same place led to the concept of amusement and theme parks, such as Coney Island and Disneyland. The Fair also demonstrated the usefulness of a relatively new power source, electricity. Feared by some as dangerous and intimidating, electricity was presented as a useful and practical option. Products still used today, like Cream of Wheat, Aunt Jemima syrup, and Juicy Fruit gum, were first offered at the Fair. Even elements of America's now-favorite meal, carbonated soda and the hamburger, debuted at the fair.

All the new products exhibited at the World's Columbian Exhibition, contributed to America's growing consumer culture. When visitors came to the Fair to take in the different cultures of the world and the accomplishments of America, they consumed the food, souvenirs, and spectacles offered there. The idea that buying something – whether a physical object or an admission ticket – was necessary for enjoyment became a part of the American mentality during the World's Columbian Exposition.



Photography and the American West



Go West Young Man!

One historian called the era after the American Civil War the “Great Restlessness.” It was a time when Americans were moving east to west, crossing the country in search of opportunities, better jobs, and better land. Between 1869 and 1889 the population west of the Mississippi more than doubled, from seven million to 16 million.

Photographer William Henry Jackson was a part of the era’s great westward migration. He said, “When you had a broken heart, or too much ambition for your own good – there was always the West.” Perhaps the photographer was describing himself, for he set out for the West after ending a romantic relationship with his sweetheart.

Railroads and the Rise of the West

While the initial wave of Americans crossed the continent in search of gold in California, the railroads stretching across the nation brought the industries and jobs that would attract the great westward migration of the late 19th century. Unlike European railroads, which linked already existing cities,



Marshall Pass, Colorado circa 1890-1899
photography (color photomechanical print)
by William Henry Jackson (1843-1942)
Library of Congress collection

American railroads created many of the towns and cities in the West. While “navvies,” or railroad workers, used picks, shovels, wheelbarrows, and gunpowder to lay the tracks across the West, Americans in the mid-1800s were enthralled with the idea of Manifest Destiny, the belief that the United States was willed by providence to span from one ocean to the other.

Early Photography: The Albumen Print

Jackson’s photograph of *Marshall Pass, West Side* is an albumen print. Invented in 1850, this technique involved spreading a gel of egg whites on a glass plate. Although the plates could spontaneously combust as the egg fermented, the process did make multiple prints of the same negative possible. As a

commercial photographer, it was important to Jackson to have several copies of the same photograph to sell to his customers.

A Photographer’s Life

William Henry Jackson was born in 1843 on a farm in Keeseville, New York. At fifteen, Jackson started working in C.C. Schoonmaker’s studio, touching up photos. The photographer later explained his job was to “make ugly people look handsome.” He continued his work in photography after moving to Vermont, where he put finishing touches on portraits for a local photographer. Later, Jackson served as an official staff artist during the Civil War, depicting camp and military life. Following his military service, Jackson moved to Omaha where he

bought his boss' photography studio with money borrowed from his father. There, he and two of his brothers began their own photography business.

Jackson and the Geological Survey

On May 10, 1869, the Golden Spike was driven into the tracks at Promontory Point, Utah, joining the Central Pacific and the Union Pacific Railroads to create America's first transcontinental railway line. On the same day, Jackson married Mollie Green, a smart, business-minded woman who was almost as enthusiastic about Jackson's photography as the artist himself.

A year later, Dr. Ferdinand Vandeveer Hayden, the director of the U.S. Geological Survey of the Territories, visited Jackson's studio and hired him as the official, but unpaid, photographer of the Geological Survey. With only a few days to prepare for the trip, Jackson quickly gathered his supplies, leaving his wife Mollie in charge of the studio. His photography would fulfill the Geological Survey's commission to illustrate and explore the West. Although Jackson was not paid, he did get to keep all his negatives and could charge the public what he wanted for views of the newly explored territory.

A Perilous Profession

Jackson's work with the U.S. Geological Survey made him one of the foremost photographers of the American West. Although he lacked formal training, Jackson knew the views he wanted and often took physical risks, like climbing a precipice or scaling a canyon wall, in order to achieve them. After choosing his scene, Jackson brought the mule that carried most of his 300 pounds of equipment as close as possible to the intended viewpoint. From there he set up his camera, darkroom, and supplies.

Recording the Railroad

Jackson worked for the U.S. Geological Survey until 1878. The next year he opened a studio in Denver, Colorado, and sought photography work with the railroad companies expanding throughout the West. His first job with a railway company was with the Denver and Rio Grande Railroad. In 1881, the company hired Jackson to photograph its narrow gauge line in Colorado. The new line followed the Arkansas River, climbed Marshall Pass, and then followed the Black Canyon of the Gunnison River to Montrose. Photographs like *Marshall Pass, West Side* were used by railroad companies to attract tourists' attention to their railways. The dramatic views of the West were a striking

background for their train cars and enticed Americans to see the newly explored territory for themselves.

Don't Be So Negative!

From start to finish, it took Jackson about 30 minutes to make a negative. In his most productive day, Jackson made 32 usable negatives. At that rate, the fact that the photographer produced about 80,000 photographic negatives is all the more impressive. Thousands of Jackson's negatives are held in the Detroit Publishing Company Collection of the Library of Congress in Washington D.C. The Detroit Publishing Company produced postcards and photographic views in the early 1900s. When Jackson became president of the large company in 1898, he added his own negatives to the company's collection.

Jackson continued photographing the American West well into his 90s. He died on June 30, 1942, at the age of 99, due to injuries from a fall several days before.

[note: final version will delete current illustration for BSUMA photograph:

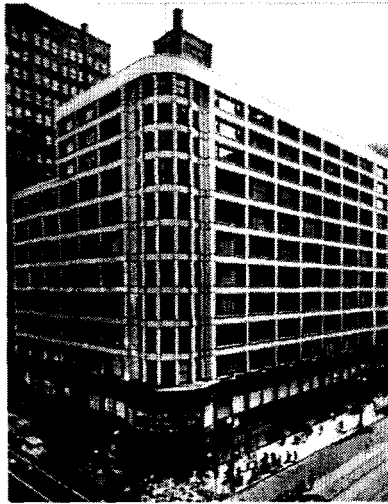
Marshall Pass, West Side,
c. 1881

by William Henry Jackson (1843-1942)

mammoth albumen print
1984.023.1]



Louis Sullivan and American Architecture



Carson, Pirie, Scott and Company Building, Chicago, Illinois designed by Louis Sullivan in 1889

Form Follows Function: Carson, Pirie, Scott

The Carson, Pirie, Scott and Company Building is located in Chicago at State and Madison Streets, the intersection from which all addresses to the north, south, east, and west are measured. Originally built as the Schlesinger and Meyer department store, the first phase of Sullivan's design, a nine-story structure, was erected in 1899. His second phase, a twelve-story addition, was added between 1903 and 1904. The building was purchased soon after its completion by Carson, Pirie, Scott and Company, another department store firm, which still owns it today.

The building represents Sullivan's dictum, "Form follows function." Sullivan believed that ornamentation, rather than being merely applied, should be an integral part of a structure. Knowing that the lower levels of the department store could be used to entice potential shoppers, Sullivan adorned the first two stories of the building richly while leaving the exterior of the upper floors relatively plain. The cast iron leaves, berries, flowers, vines and geometric shapes of the Carson, Pirie, Scott and Company building are a good example of Sullivan's beautiful and tasteful ornamentation. Another example of Sullivan's naturalistic ornamentation can be seen in the cornice and panel fragments from the exterior of the Chicago Stock Exchange building, now in the Ball State University Museum of Art.

From Dry Goods to Department Store

Although Le Bon Marche, a Parisian store which opened in 1869, is known as the first department store, Carson, Pirie, Scott and Company's

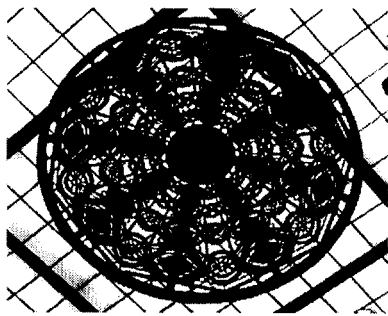
history reaches even further back in time. In 1854, Samuel Carson, an Irish immigrant, opened a dry goods store in Amboy, Illinois. Through a series of mergers over the next 150 years, Carson's dry goods store evolved into the successful Carson, Pirie, Scott and Company. Today Carson, Pirie, Scott and Company offers its customers designer clothing, jewelry, linens, furniture, housewares, a day spa, and a bakery.

Louis Sullivan's Love of Nature

Louis Sullivan's most significant contribution to American architecture is his exquisite, organic architectural ornamentation. Sullivan developed his love of nature during childhood. Born in Boston in 1856, Sullivan enjoyed spending time at his grandparents' farm near the city. At age twelve, he decided to become an architect and was accepted to the Massachusetts Institute of Technology four years later, despite the fact that he was only a sophomore in high school.

Louis Launches His Career

After graduation, Sullivan lost his first job in Philadelphia because of the economic Panic of 1873. Even though the rest of the country couldn't afford to build the large-scale buildings Sullivan designed, Chicago was just recovering from the Great Fire of 1871 and was eager to support new architects and engineers. Sullivan moved to Chicago where he would become a partner with engineer Dankmar Adler. During their fourteen-year partnership, the firm designed 180 buildings, including the Chicago Stock Exchange building, as well as residences, offices, stores, factories, warehouses, libraries, a theater, an exhibition hall, and even a few burial vaults.



*Carson, Pirie, Scott Store:
Elevator Dome, 1903-1904*
cast iron
designed by Louis Henry
Sullivan (1856-1924)
L1991.034.08

Out of the Ashes: A New American Architecture

Louis Sullivan and his architecture partner Dankmar Adler were important in the development of a uniquely American architectural advancement, the skyscraper. After the great Chicago fire of 1871, many of the new buildings constructed in the city were 10 to 15 stories tall and incorporated the engineering that would make skyscrapers possible. Elisha Graves Otis's development of the elevator in the 1850s made their numerous floors practical. Sullivan designed the elevator dome in Ball State's collection for the Carson, Pirie, Scott and Company Building in 1903-1904.

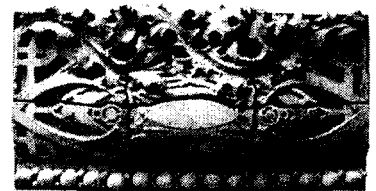
Designing a Department Store

In 1895, Dankmar Adler left the partnership after a dispute with Sullivan over the hiring of Adler's two sons. Sullivan continued to work alone in the firm, however his practice began to decline over the next five years. Ironically, it was during this time that Sullivan designed one of his most famous buildings, a department store for Schelsinger and Mayer (later the Carson, Pirie, Scott) in Chicago. Twenty years after the department store's design, the architect was virtually broke and forced to leave his office. Kidney disease and heart disease weakened Sullivan's health until he died

in his sleep on April 14, 1924. He was buried in Chicago's Graceland Cemetery, not far from tombs he had designed over 30 years earlier.

Saving Chicago's Past

Many of the fragments of Chicago architecture that we have today were saved from destruction by Richard Nickel, an architectural photographer and historian. Southern Illinois University hired Nickel in the early 1960s to identify buildings designed by Louis Sullivan that were scheduled for demolition. He negotiated with the buildings' owners and with the wrecking companies, unions, and workmen hired to destroy them in order to salvage pieces of the building before demolition work began. Tragically, Nickel was killed in the collapse of the old Chicago Stock Exchange Building while he was attempting to save samples of Sullivan's work.



*Chicago Stock Exchange:
Exterior Cornice (six blocks),
1893-1894)*
terra cotta
designed by Louis Henry
Sullivan (1893-1894)
L1991.034.01a-f



Abraham Lincoln: The Sculpture and the Man



French Sculpts Lincoln

In 1909, the Abraham Lincoln Centennial Memorial Association in Lincoln, Nebraska, commissioned Daniel Chester French to create a memorial for the 100th anniversary of Lincoln's birth. To accurately depict the 16th president's facial features, French designed his standing *Lincoln* from photographs and a commercial, plaster life mask. The artist's three-foot, plaster working model was unanimously accepted by the committee. The finished, nine-foot bronze sculpture was erected at the west entrance of the Nebraska State Capitol before a large stone tablet inscribed with the words of the Gettysburg Address.

Final Payments?

After the sculpture was unveiled in Lincoln, Nebraska, French began to doubt that the committee would make its final promised payment. To generate income, the sculptor authorized bronze casts of the three-foot working model. When the committee objected to the casts as a breach of contract, French forfeited his last payment in order to

continue making casts for sale to the public. The *Abraham Lincoln* in the Ball State University Museum of Art is one of these twelve recorded casts.



Abraham Lincoln, 1912
bronze
by Daniel Chester French
(1850-1931)
1995.035.157

An Image of Lincoln

Presenting the president in the moment of silence and reverence immediately following his Gettysburg Address, French later said that he "purposely tried to represent Lincoln bearing the

burdens and perplexities and problems of the Great War." The Civil War was indeed a war of burdens, perplexities, and problems as well as a key point in America's history. Originally started over political and sectional issues, the Civil War became a conflict over slavery. This war fought on native land cost more lives than all other American wars combined.

Lincoln's Life

The man who would lead the country through such a war grew up on a farm in Indiana, had no formal education, no religious affiliation, no administrative experience, and little money. By customary standards he was ill-prepared for the presidency. After winning the election by a minority of the popular vote, but with enough electoral votes to beat the other candidates combined, Abraham Lincoln took office faced with a challenge he described as a "task...greater than that which rested upon [George] Washington."

By the Hair of His Chinny Chin Chin

In 1860, an 11-year-old girl from New York wrote to Abraham Lincoln. At the time, Lincoln was the Republican nominee for president with the election less than one month away. Grace Bedell explained in her letter that she thought Lincoln would look “a great deal better” with a beard. She reminded him that “all the ladies like whiskers” and so would urge their husbands to vote for a bearded candidate. Perhaps Lincoln took Grace Bedell’s advice; by the time he left for Washington D.C. the following year, Lincoln was fully bearded.

Lincoln’s Presidency and the Civil War

As an opponent of slavery, Lincoln’s election to the presidency was a major reason for the secession of the slave-dependent Southern states. Those who seceded broke away from the United States to form the Confederated States of America (CSA). The Civil War started when the CSA forced the surrender of the United States’ Fort Sumpter in South Carolina on April 12, 1861.

Throughout the war Lincoln put aside his own personal popularity and disregarded political opponents in Congress. He exercised his presidential powers by increasing the

United States’ Navy and Army and by suspending the Constitutionally guaranteed writ of *habeas corpus* (the law which states that a person cannot be held in jail without being accused of a crime), all without Congressional approval.

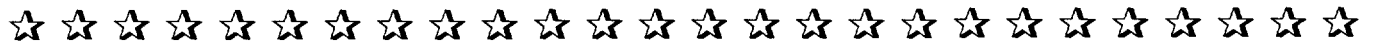
Lincoln’s 1863 Emancipation Proclamation changed the focus of the war to slavery. He signed the Presidential Proclamation as a military tactic to cripple the Confederate Army’s supply of staple goods by freeing the slaves in the South. Fearing that Congress would declare the proclamation unconstitutional after the war was over, he advocated the adoption of the 13th Amendment to the Constitution. When Congress passed the amendment in 1865, slavery was abolished.

After four years and more than half a million casualties, the Civil War ended on April 9, 1865. Five days later, Lincoln and his wife Mary attended a performance of the comedy, *Our American Cousin*, at the Ford Theater in Washington D.C. During the third act, John Wilkes Booth, unable to accept the defeat of the CSA, shot Lincoln in the left side of the head, then jumped on stage and ran through the back door of the theater. Lincoln was carried to a private home across the street where he remained unconscious for twelve hours. He died at 7:32 a.m. on April

15, 1865. A train, following the same route Lincoln had taken to Washington D.C. after winning the election, carried his body back to Springfield, Illinois, where he was buried.

The Gettysburg Address

Two years before the end of the war, Lincoln was invited to attend the dedication of the soldiers’ national cemetery in Gettysburg, Pennsylvania. After the chief orator, Edward Everett, spoke for more than two hours, Lincoln delivered his two-minute speech on November 19, 1863. The Gettysburg Address, perhaps the most famous of his speeches, not only memorialized the lives of those fallen soldiers with eloquence and respect, but also changed Americans’ thoughts about their country. Linking the beginning of the United States with the Declaration of Independence, rather than with the Constitution, Lincoln claimed equality for all men as the basis of the American nation.



Childe Hassam and America in 1910



The Bowl of Goldfish

Childe Hassam painted *Bowl of Goldfish* in 1912 at a boarding house in Cos Cob, a village on the Connecticut shore near New York. The woman in the painting is Helen Burke whose father ran a tavern near Hassam's boarding house.

The Progressive Era

Hassam painted *Bowl of Goldfish* during a time in American history known as the Progressive Era. The 1910s saw the United States emerge as a world leader, while at home it faced such issues as child labor, immigration, poverty, and business monopolies.

Progressive Era reforms changed the daily lives of millions of Americans during the second decade of the 20th century. In 1911, 146 women died in a fire at the Triangle Shirtwaist Company in New York. Mostly immigrants to the United States, the young women perished because of drastically inadequate fire escape routes. The fire brought attention and reform to the dangerous working conditions American laborers, especially recent immigrants, faced every day.



Bowl of Goldfish, 1912
oil paint on canvas
by Childe Hassam (1859-1935)
1995.035.073

Like many of their parents, children in the 1910s faced similarly miserable conditions. They, too, worked long hours in cotton mills, mines, glass factories, fields, and on docks. Not only did unsafe and unsanitary conditions put these children in danger, but they worked instead of going to school. In 1916, the Keating-Owing Act became law. It protected children younger than 16 from working in the mines, through the night, or for more than eight hours a day.

Progressive Era reforms also forced business giants like John D. Rockefeller to dismantle their companies. In 1911, the U.S. Supreme Court ordered Rockefeller to break apart his Standard Oil Company because it held a monopoly on the country's oil supply.

Newsworthy in the 1910s

At the same time, other large enterprises, like Henry Ford's motor company, were beginning to grow. Ford's goal was to produce a car cheap enough for most Americans to afford. The key to achieving this goal was the assembly line, which after 1914 allowed Ford to produce his Model T more quickly and cheaply.

On April 15, 1912, the ocean liner *Titanic* hit an iceberg in the North Atlantic and sunk. When the world's largest steamship went down, 1,517 people died.

Two years later a water route from the Atlantic Ocean to the Pacific Ocean was opened through Panama. The 40-mile Panama Canal opened in 1914 and remains today as one of history's greatest engineering feats.

During the 1910s, Life Savers were first produced by a confectioner in Cleveland, Ohio. (The first candies were peppermint flavored.) Lincoln Logs were also invented during this decade by the son of architect Frank Lloyd Wright.

World War I

The United States earned its place as a world power with World War I. In 1914, President Woodrow Wilson declared the United States would remain neutral over the war in Europe. Germany's policy of unrestricted submarine warfare made the United States' neutral position difficult to maintain.

When a German submarine fired without warning on the *Lusitania*, a British passenger ship, the ship sank killing 120 Americans on board. Eventually, German aggression, along with other political and economic considerations, led the United States to side with England, France, and Russia in the war against Germany and Austria. The United States would lead the Allied Powers to victory in 1918.

The following year, after numerous parades, protests and publications, women were given the right to vote with the 19th Amendment to the Constitution.

Childe as a Child

Frederick Childe Hassam was born in Dorchester, Massachusetts in 1859. Named "Childe" after a favorite uncle, the artist began signing his name F. Childe Hassam at an early age. Although he'd had an interest in art since childhood, Hassam's first

artistic training came after his supervisor at a Boston publishing house noticed his drawing ability. At 17, Hassam was apprenticed to a wood engraver and went on to do illustrations for journals such as *Harper's* and *Scribner's*. While supporting himself as an illustrator, the young artist studied drawing and painting during evening classes at the Boston Art Club. After selling several water color paintings, Hassam left his career as an illustrator to devote all his time to painting.

Frederick in France

In the late 1890s, during a three-year stay in Paris, Hassam attended classes at the *Académie Julian* and saw the works of the French Impressionists. Emphasizing light and color, this style would influence the artist throughout his career, even after his return to the United States.

Impressionism Impresses

Impressionism began in France when artists there began to produce works intentionally unlike the traditional highly finished paintings of mythological and historical stories. Their work depicted scenes of everyday life in splintered shades of light and color.

By the 1880s, Americans were viewing French Impressionist paintings at exhibitions held in the United States.

Although by this time the movement was practically over in France, Impressionism's popularity was growing in the United States. American painters like Childe Hassam made Impressionism their own by adopting the French style but still depicting their subjects realistically.

Hassam and The Ten

Childe Hassam was a founding member of The Ten. In 1897, this group of painters broke away from the conservative Society of American Artists. Each member of The Ten agreed to exhibit his art in an annual show and to admit new members only if voted for unanimously.

Childe Hassam's Career

Throughout the early decades of the 20th century, Hassam painted New York City streets, New England landscapes, interior scenes, like *Bowl of Goldfish*, and, during World War I, a series of paintings of American flags hanging over urban streets. In 1915 the artist became interested in printmaking, which he studied and practiced for the rest of his life. Hassam died in New York at the age of 76. In life he enjoyed a financially and critically successful career. He was hailed by such critics as Albert Gallatin as the "greatest exponent of Impressionism in America."



The Scout and Native Americans



A Sculptor Makes *The Scout*

Sculptor Cyrus Dallin made his first version of *The Scout* in 1910. He enlarged this small-scale version for the 1915 Panama-Pacific exhibition in San Francisco where the sculpture won a prestigious award. Dallin's sculptures of figures on horseback were widely successful. They were among the award winners in the Paris Exposition of 1900, the Paris Salon of the same year, and the St. Louis World's Fair in 1904. With this success came a great demand for small-scale versions of Dallin's sculptures.

The Scout, in the Ball State University Museum of Art's collection, is one of nine known casts the artist authorized. In Dallin's time, sculptors first worked out their compositions in clay or plaster. The sculptor then sent these clay or plaster versions to a bronze foundry or a stone carver's studio where technicians made the sculpture out of more permanent materials. As long as the artist authorizes these replicas, they are all originals. It's like designer clothing labels. If you see a jacket that has a Calvin Klein label

inside, it doesn't mean that Mr. Klein actually made the jacket himself; however, the garment is still considered to be an original Calvin Klein.



The Scout, modeled 1912, cast 1916-1924
bronze
by Cyrus Dallin (1861-1944)
000.273

Cowboys in Paris

The artist drew sketches for *The Scout* based on the Arapaho, Cheyenne, and Lakota people he saw in Buffalo Bill's Wild West show in Paris. Dallin was studying in France at the *Académie Julian*.

Dallin's Muncie Sculptures

Dallin also created *Appeal to the Great Spirit* and *Passing of the Buffalo*, two Muncie public sculptures.

Among the Ute

Cyrus Dallin was raised among the Ute Indians of Utah. The experiences and friendships the artist shared with Indians throughout his life led to a dignified and sympathetic portrayal of Native Americans.

Horses Come to America

Spanish Conquistadors brought the horse to America in the 16th Century. As the animals were stolen, traded, and lost as run-aways, they gradually spread across the continent. Native American peoples, who had never seen horses before, were amazed by the animal. Indians had previously relied on their own labor and that of dogs but quickly realized the horse's potential to make their lives easier.

For nomadic tribes (Indians that moved frequently in search of food), horses made it easier to travel great distances and to hunt bison. They also replaced dogs as the tribes' primary beasts of burden, since horses could carry more weight for longer distances. With horse labor available, Native Americans could acquire greater quantities of food, more household possessions,

and had additional time for creative activities. More settled tribes also adopted horses, but they rejected the nomadic way of life and so became the targets of raids by traveling tribes.

People of the Plains

From about 1770 to 1870, the bison-hunting nomadic tribes dominated the Plains region (the area of America between the Missouri and Mississippi valleys on the east, and the Rocky Mountains on the west). The Indians' wealth, strength, and mobility were greater during this time than they would ever be again. Their lifestyles were aided by the horse as well as by other European introductions, such as metal pots, kettles, knives, guns, and axes. Tragically, Europeans brought more than just these helpful items to the New World. They also brought diseases, like small pox and measles, which killed many Native Americans.

In the second half of the 19th century, more and more Anglo-Americans began moving farther and farther west, even onto land where Indians had lived for generations. To make room for this westward migration, the United States government forced Native Americans to live on reservations. The number of bison decreased drastically as the newcomers shot them for sport and for hides. The decline of the buffalo, the introduction of European diseases, and the establishment of reservations proved detrimental to Indian cultures.



Frog Baby at Ball State



Frog Baby, modeled in 1917, cast before 1937
bronze
by Edith Baretto Parsons
(1878-1956)
U002

A Bronze Baby

Edith Barretto Parsons, who studied with Daniel Chester French, the sculptor who designed Ball State University's *Beneficence*, modeled *Frog Baby* in 1917. Her sculpture was cast in three sizes in what is believed to be an edition of six. The 41-inch *Frog Baby* at Ball State University is the tallest of the three sizes.

Themes and Variations

Parsons made several variations of the *Frog Baby* sculpture. The artist used her daughter as a model not only for *Frog Baby*, but also for sculptures entitled *Fish Baby*, *Duck Baby*, and *Turtle Baby*.

Sculpture for Gardens

During and after World War I, garden sculptures gained prominence in America. Unlike American sculpture between the Civil War and World War I, which was dominated by monuments and memorials, the subjects of sculpture after the 1920s embodied the "physical freedom and artful abandon" of the nation during peace time. During this period, some Americans could afford their own private gardens and they decorated them like public parks. Since the grand-scale monuments and memorials of public places looked funny in their small-scale parks, the demand for garden sculpture grew. Garden sculptures depicted dancers, figures from mythology, and animals. Several women had successful careers as sculptors of these light-hearted themes.

A Baby for Ball State

Frank Ball, one of the original five Ball Brothers who donated the school that would become Ball State University, purchased *Frog Baby* from Grand Central Art Galleries in 1937.

Throughout the 1950s, 1960s and 1970s, Ball State students rubbed *Frog Baby*'s nose for good luck before a test. The nose became so shiny and worn that in order to prevent further deterioration the statue was placed in storage and then in the Dean's office in the library. Before being installed outside in 1993, the sculpture was conserved and the damaged nose repaired.

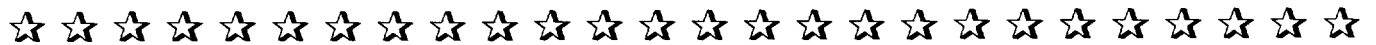
Frogs and Fountains

In 1993, *Frog Baby* was installed as a fountain with other frog sculptures in honor of Alexander M. Bracken during Ball State University's 75th anniversary celebration. Bracken attended Ball State in 1925. Although he finished his degree at the University of Michigan, he would return to Muncie in 1932 when he married Rosemary Ball. Soon after his return, Bracken began attending university trustees' meetings with his father-in-law, Frank Ball.

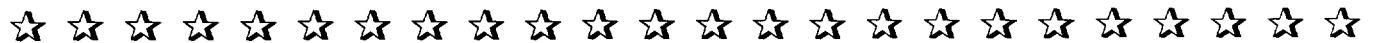
Bracken served as president of the university's board of trustees for fifteen years, along with positions as director of Ball Memorial Hospital, president of the George and Frances Ball Foundation, and director of the Ball State University Foundation. In 1974, the newly constructed university library was dedicated to this industrialist, attorney, civic leader, and philanthropist.

Frog Baby is Vandalized

In early June of 1999, the *Frog Baby* fountain was vandalized. The would-be thieves failed in their attempt to remove *Frog Baby*, but they did take several of the surrounding frog-shaped fountain heads. All the pieces of the fountain were eventually recovered and the fountain, located between Bracken Library and the College of Architecture and Planning building on Ball State's campus, is complete today.



Beneficence: A Sculpture for Muncie



French's Final Work

When Daniel Chester French was commissioned to create the Ball Brothers Memorial, *Beneficence*, he was 78 years old and probably the most well-known sculptor of traditional themes in the country. The sculpture on Ball State University's campus was his last commissioned work; French died in 1931 before *Beneficence* was erected.

An Idea is Hatched

The first record of the idea for a public memorial to the Ball Brothers appeared in the December 6, 1926 minutes of the Muncie Chamber of Commerce. More than 11,000 residents of Muncie donated the funds for the memorial's creation.

An Architect's Visit

French chose architect Richard Henry Dana to design the setting of the sculpture. Dana visited the future site of the memorial in Muncie to make notes of the area. His brainstorm of ideas included "symbolic figure: holding 'torch of progress' or 'light of learning,'" and "Alma mater - dignified, maternal figure, holding cornucopia of Prosperity."



Beneficence (Ball Brothers Memorial), designed 1928-1929, case 1930, erected 1937
bronze
by **Daniel Chester French**
(1850-1931)
U001

During the Depression

Though the clay model for the memorial was finished in April of 1930, the sculpture was not erected until 1937. Signs of the Great Depression were clearly visible in Muncie during the early 1930s, and Muncie officials decided it was inappropriate to erect a statue meant to embody the spirit of giving when many local residents simply could not afford to give.

The Ball Brothers and Ball State

The Ball Brothers, owners of the Ball canning jar factory in Muncie, purchased Muncie Normal Institute in 1918. At the time, the campus consisted of two buildings and only 64 acres.

One of the Ball daughters remembered the day her father, Frank C. Ball, came home and announced, "Well, I bought a school today. I don't know what we'll do with it, but we'll find something." The brothers donated the school to the state along with over 1.5 million dollars for the building of a gymnasium, two dormitories and an arts building. In honor of the contributors, the school was named Ball State Teachers College. In 1965, Indiana Governor Roger Branigin gave Ball State status as a university.

Benny and the (Natural Gas) Jets

With her foot on a rock, her knee slightly bent, and her body forming a narrow "S" curve, *Beneficence* is typical of French's style of sculpture. A note Dana made during his visit to Muncie suggested that the statue hold a flame to

signify the role of natural gas in Muncie's history. However, for the final design of the sculpture an overflowing treasure chest was chosen to represent the educational resource the university offers to faculty and students. The gesture of the statue's right hand invites onlookers to reap the rewards of the pursuit of knowledge.

Natural Gas in Muncie

The first natural gas well in Muncie was struck on November 11, 1886. The abundance of the new energy source drew national attention to Muncie and earned the city its title as "manufacturing city of the West." In the decade following the discovery of natural gas, 31 industrial and manufacturing plants came to Muncie (including the Ball Brothers' glass factory), and the population tripled in size.

So plentiful were Muncie's gas wells that rumors spread about their longevity. Citizens speculated that the wells would last 700 years, 1000 years, even to eternity, while little thought was given to the conservation of this valuable resource.

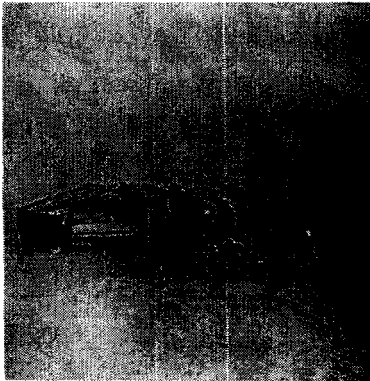
Fortunately, Muncie did not share the same fate as most cities faced with the gas boom's end. Frank C. Ball, of the Ball Brothers' glass factory, along with local, prominent industrialists, remained in the city and so influenced factories and jobs to last longer than the gas wells.

Renewed and Rededicated

In 1987, on the fiftieth anniversary of the memorial's erection, *Beneficence* was rededicated. The statue was also cleaned and restored to the original dark brown that French preferred.



Arthur Rothstein: Recorder of the Great Depression



Farmer and Son Walking in the Face of a Dust Storm, 1936
photograph (gelatin silver print)
by Arthur Rothstein, (born 1915)
collection Library of Congress
[bsu # 1979.034.3]



Mr. and Mrs. Andy Bahain, FSA Borrowers on Their Farm Near Kersey, Colorado, 1936
photograph (silver gelatin print)
by Arthur Rothstein (born 1915)
collection Library of Congress
[bsu #1979.034.7]

[note: the above to be replaced with scans of BSUMA's versions of these images in final packet]

America in the Great Depression

The Great Depression took place in the United States roughly between the years of 1929 and 1941. The economic boom of the 1920s saw Americans putting more and more of their assets into the stock market. The stock market crash of 1929 triggered a destructive cycle of a lower demand for goods, factory closures, and unemployment. Farmers, who witnessed drastically falling prices for agricultural products, were one of the groups most greatly affected by the Depression. President Franklin D. Roosevelt's New Deal proposed government programs aimed at economic recovery. This plan entailed large government spending in order to set up public programs. These programs provided Americans with income, thereby lessening the economic hardship caused by the Depression.

Aiding Farmers

The Farm Security Administration (or FSA), part of Franklin Roosevelt's New Deal, was organized in 1935 to give aid to rural farm workers suffering the effects of the Depression. Originally

called the Resettlement Administration, part of the program was to preserve information about rural people's way of life before they were moved to more urban areas. The hope was that this move would ease their financial strains and improve their quality of living; however, it also changed the traditions and daily life of rural Americans forever.

Arthur's Early Years

Photographer Arthur Rothstein was born, raised, and attended college in New York City. While studying at Columbia University, Rothstein founded the school's Camera Club and helped pay for his tuition by taking pictures for students who needed photographs in theses or dissertations. Although Rothstein hoped to attend medical school after graduation, the effects of the Great Depression prevented him from enrolling. It was Roy Stryker, the organizer of the Farm Security Administration, who approached Rothstein about turning his hobby into a career.

Rothstein Records America

Being the first photographer hired by the Resettlement Administration, Rothstein was excited to see more of the United States. During his first assignment, he developed a photographic technique called the “unobtrusive camera.” The idea of his technique was to become part of the subject’s environment to such an extent that the person would not be aware that pictures were being taken.

Rothstein’s “Unobtrusive Camera”

Rothstein said he developed the “unobtrusive camera” technique out of necessity. For his first assignment, Rothstein lived in a cabin in the Blue Ridge Mountains for a few weeks. Each day he would take walks and try to get to know the people who would soon be forced to move from their mountain homes to make room for the Shenandoah National Park. At first the people were very shy about having their picture taken but grew more comfortable after getting to know the photographer better.

Arthur’s Impressions

What most impressed the photographer during his work with the FSA was “the great individualism of the American people.” Rothstein once said, “Back in those years [the early 1930s], I found that a kind of individualism existed among the people, an inability to conform, a desire to be the master of their own fate. This is a sort of trait, I think, that even to this day exists among Americans.”



Edward Hopper and a House's History



House With A Rain Barrel, about 1936
watercolor and graphite on paper
by **Edward Hopper** (1882-1967)
1995.036.16

The House With a Rain Barrel

Hopper painted *House With a Rain Barrel* in 1936 while on a trip to Cape Cod. Always looking for subjects with interesting characteristics, the artist found this house on Depot Road, at the mouth of the Pamet River. Depending on the time of day, the water around the house changed from a river to marshland. (At high tides during the full moon, the water would rise up to twelve feet!)

A House for the Railroad

When the railroad came to Cape Cod in 1875, George Hamilton, the first depot master, built the house a few feet from the train tracks. He used the first floor as a telegraph office and a store where his daughter sold sundries (miscellaneous small articles such as decorative household objects). After the train became a less frequent way for people and products to arrive at Cape Cod, the house was used as a grain warehouse, a coal shed, and even a "haven for hoboes." In 1919, the house became the office of a local dredging company. During the early 1930s, the house was moved a short distance and rotated so that its front would face north (towards the river). The owner added a porch, a kitchen, modern plumbing, and installed electrical outlets. Since electric lines had not yet reached Depot Road, a generator in the cellar provided electricity.

Edward's Early Years

When Edward Hopper graduated from high school he decided to pursue a career as an illustrator and went to the New York School of Art (also known as the Chase School), followed by additional training in France. From 1906 to 1925, Hopper worked as an illustrator. The experience he gained during those years served him well as he began painting water colors in 1923. The artist who had begun his career as a youth sketching caricatures of immigrants arriving in New York City would become one of the most celebrated American Realist painters.

A New Deal for Artists

President Roosevelt's "New Deal," implemented to help rescue the country from the devastating economic effects of the Depression, included the Works Progress Administration (WPA). The WPA established the Federal Arts Project which funded the work of painters, writers, actors, musicians, photographers, dancers, designers and many other types of artists.

Hopper Disagrees

Roosevelt believed the program did more than just employ jobless artists; it promoted American art and culture, making them more accessible to Americans. However, some politicians and citizens thought the programs were wasteful propaganda and wanted them ended. Hopper was among them. He disagreed with the idea of federally supported art programs. The United States' entrance into World War II and the controversy over whether or not the federal government should finance art programs eventually led to their end. The eleven years of their existence, between 1933 and 1943, marked the American government's most extensive support of the arts in U.S. history. Not until the formation of the National Endowment for the Arts during John F. Kennedy's presidency would federal support for the arts resume.



A Screeching Eagle for Saint Louis



A Competition for St. Louis

Screeching Eagle was Thomas Lo Medico's entry in the Jefferson Memorial Expansion Competition in St. Louis, Missouri. Like most American cities, St. Louis, was affected by the Depression. As the economy of the nation began to improve, St. Louis officials still felt the city needed a major civic attraction to stabilize land values in the downtown area. They proposed the idea of the *Jefferson National Expansion Memorial*, a memorial to Thomas Jefferson's expansion of the United States through the Louisiana Purchase in 1803. In 1935, the people of St. Louis voted to partially fund (with the U.S. National Park Service) a memorial park on the banks of the Mississippi River, commemorating westward growth of the United States during the 19th century.

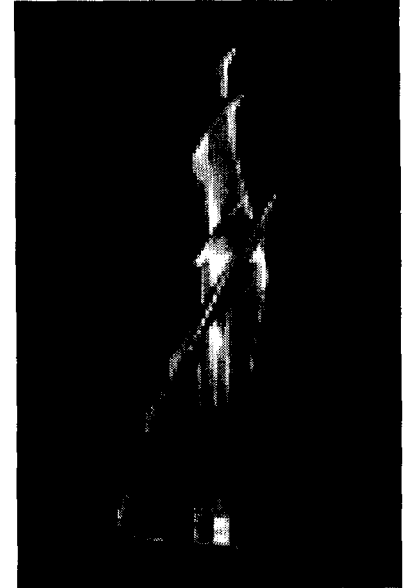
In 1948, the city of St. Louis held a national contest to choose an appropriate monument. Construction work on the memorial was delayed until the 1960s due to federal funding shortages during World War II and the Korean War.

Lo Medico's Loss

Intended to be several stories high in its final form, Lo Medico's entry in the competition, *Screeching Eagle*, was not selected. The winning entry, a 630 foot arch designed by architect Eero Saarinen, was erected in 1965. It is the nation's tallest memorial.

Lo Medico and Modern American Sculpture

Though he did not win the competition, Lo Medico's work is a prime example of the change that occurred in American sculpture during the middle of the 20th century. The abstract and simple forms being produced by artists at that time contrasted with the realistic monuments and memorials of the 19th and early-20th centuries. "The sculptor's job," said Lo Medico, "is to seek out the spirit and reveal it in enduring form." Though the sculpture does not represent a realistic eagle, the head and beak, body, and tail feathers that compose this shiny brass piece can be easily identified.



Screeching Eagle, about 1947
brass with slate base
by Thomas Gaetano Lo Medico
(1904-1985)
1992.038.17a

America's National Bird

The bald eagle, America's national bird, has a body up to three feet long and a wingspan of seven or eight feet. Its one-and-one-half-inch-long talons are curved and very sharp – perfect for hunting. The bird uses its two-inch beak to tear the fish and small rodents it catches with those sharp talons. Despite its impressive size, the bald eagle weighs less than fourteen pounds. Its hollow bones, light feathers and broad, strong wings allows the eagle to soar like a hang-glider in they sky.

A National Symbol Nears Extinction

In the mid-18th century, bald eagles were so common that Manhattan Islanders in New York City could watch the birds fish in the Hudson River and then carry their prey to Central Park to eat it. A century later, in the mid-1960s, the population of bald eagles had decreased so drastically it was feared the United States' national bird would disappear forever. The major cause of the bird's endangerment was the widespread use of the pesticide DDT to control mosquitos and crop pests. The pesticide worked its way into the food chain and Eagles began eating contaminated fish. As a result of DDT exposure, bald eagles' eggs were thinner, weaker, and broke easily. Thanks to federally protected nesting areas, limited human interference, and the successful hatching of chicks in captivity, the bald eagle is no longer in the danger it was during the 1960s.

Thomas Jefferson Drafts the Declaration

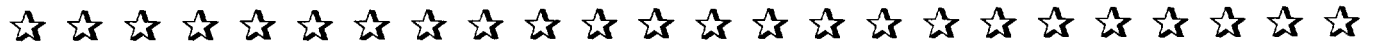
Thomas Jefferson, who engineered the Louisiana Purchase in 1803, was born in Virginia in 1743. He was among the five men chosen to draft the document that would officially sever the colonies' ties with Great Britain. Although Jefferson thought John Adams was the best man to write the Declaration of Independence, Adams and the other four delegates appointed Jefferson to compose the first draft. After locking himself in his room for three weeks, Jefferson emerged with the document that would be sent to Britain with only minor changes made.

Jefferson's Accomplishments

Before serving two consecutive terms as President, Jefferson was the U.S. representative to France. Perhaps his biggest accomplishment was the purchase and exploration of the Louisiana Territory. Jefferson's commissioned explorers, Lewis and Clark, set out from St. Louis to map and document the newly acquired land that doubled the size of the United States. Jefferson returned to his home in Virginia at the age of 66 where he invented the dumbwaiter, a fruit-picking machine, and founded the University of Virginia in Charlottesville. He died on America's Independence Day, July 4, 1826, having fulfilled his wish to see the 50th anniversary of the Declaration of Independence.



The Choir and the Cold War



The Choir is on Fire, 1960-1963
oil paint on canvas
by Grace Hartigan, (born 1922)
1986.035.1

A Painting and a Poem

Painter Grace Hartigan titled this painting *The Choir is on Fire* after a line from poet Vladimir Mayakovsky's volume, "A Cloud in Trousers." Mayakovsky's poems are marked by irregular structure, broken lines, and internal rhyme. Most of his poems focus on his own painfully strong feelings on love and life. In "A Cloud in Trousers" the speaker laments the loss of his sweetheart. The section from which Hartigan named her painting *The Choir is on Fire* reads, in one translation:

Mamma!
I cannot sing.
In the heart's chapel
the choir loft catches
fire!

A Political Poet

During his teens, the Russian poet had become involved in radical politics. After the Russian Revolution of 1917, Mayakovsky used his literary talent to create song lyrics, slogans, and propaganda posters promoting the end of czarist rule and the beginning of the Soviet Republic. In the mid 1930s, the poet again had a conflict with his country's political system. As communist leader Joseph Stalin rose to power, he and his party criticized the poet's individualism as counter to the communist focus on national unity. In response, Mayakovsky wrote two plays dealing with the negative aspects of the Soviet nation and its authorities. Depressed by the communist suppression of individual talents and a system of government he saw as overly powerful, Mayakovsky killed himself on April 14, 1930.

A Persistent Painter

Grace Hartigan's first interest in art came as an adult when she attended drawing classes with her husband. The couple started taking the art classes before Hartigan's husband left the country to fight in World War II. After moving

east from their home in Los Angeles, California, Hartigan put her drawing skills to work for the war effort. She supported herself and her son as a mechanical draftsman, while completing water color still lifes in her spare time.

In 1948, while living in New York, Hartigan stumbled upon a Jackson Pollock exhibition. At first, the young artist didn't like the works she saw, although Pollock's style of painting would eventually greatly influenced her own. Because Hartigan felt she could not employ Pollock's style without merely copying it, she turned to the Old Masters of painting. While she copied works in New York's Metropolitan Museum of Art, she was developing her own manner of painting.

By painting a canvas and then scraping, rubbing, and wiping it with turpentine, Hartigan hoped to achieve a style that she described as not looking "as 'painted'." As inspiration for her paintings, the artist used elements from the world around her: magazines, coloring books, literature, historical and mythical tales, and poetry.

Art in the Embassies

Hartigan's painting, *The Choir is on Fire*, was part of the U.S. government's Art in the Embassies Program. In 1964 the U.S. Department of State began the program which placed the artwork of United States citizens in the homes of U.S. Ambassadors all over the world. Hartigan's painting spent most of the 1970s in San Jose, California, Bogota Columbia, and Tel Aviv, Israel.

Some scholars now view the establishment of the Art in the Embassies program as a non-violent tactic of the American government during the Cold War. By sending American art throughout the world, the United States government hoped to assert the nation's supremacy, even in the arts.

The "Cold War"

The term "cold war" was first used by Bernard Baruch, a presidential adviser, during a 1947 congressional debate. This is the name given to the conflict between the United States and the Soviet Union after the second World War. It was a political, economic, and cultural conflict waged in nearly every way except a massive military attack.

During World War II the Allied Powers, especially the United States and Great Britain, had a weak but mutually necessary alliance with the Soviet Union. After the war, the Soviets began to establish communist governments in the Eastern European countries they had liberated from Nazi rule during the war. The United States feared the spread of communism would overtake the democratic countries in Western Europe, and the alliance between the two world powers began to weaken.

Cold War tensions elevated between 1948 and 1953. During this period the United States and European countries formed a military alliance to resist the westward spread of communism. The alliance was named the North Atlantic Treaty Organization (NATO). Also during these years, the Soviet Union became only the second nation, besides the United States, to explode an atomic bomb.

After Joseph Stalin died in 1953, tensions between the United States and the Soviet Union eased somewhat. Relations deteriorated again in the early 1960s when the new Soviet leader, Nikita Khrushchev, and President John F. Kennedy squared off over the Berlin Crisis, the Bay of Pigs invasion, and the Cuban Missile Crisis.

During the 1970s, the two opposing nations signed agreements limiting their nuclear capabilities. During the late 1980s, soviet leader Mikhail S. Gorbachev began to reform the Communists' political and economic institutions. At about the same time, democratic governments also came to power in the Eastern European countries of Poland, Hungary, and Czechoslovakia, and East and West Germany were reunited. Soviet power continued to weaken until the Cold War ended in 1991 when the Soviet Union broke into 15 independent nations.



Man and Pop Art of the 1950s and 1960s



Making *Man*

In *Man* sculptor Leo Sewell carefully chose objects which conform to shapes of the human body: a toilet brush on the back of one leg looks like a calf muscle; the bowl of a spoon serves as biceps; a piece of protective football gear conforms to the shape of the pelvis.

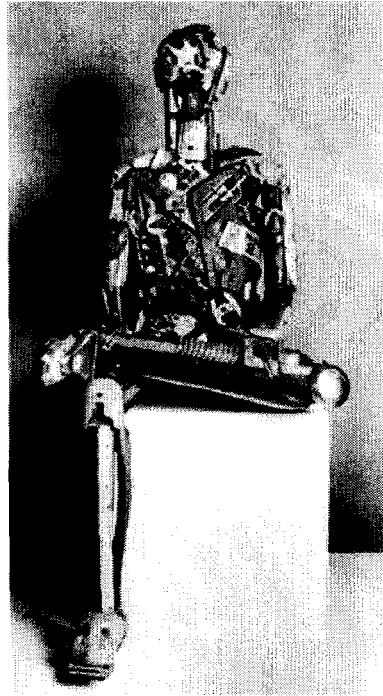
Sewell Says

The artist said of this piece, "As for my aesthetic, it is 'horror vacui,' Latin for 'fear of nothing[ness].' In other words, the [worst] thing the eye can see is plainness, so I fill my works with as much varied matter as I can for the eye to feast on."

Found Forms

The human form is a traditional subject for sculptors, but Leo Sewell uses **found objects** in his modern-day take on the theme.

Found Objects is a term artists use to describe the discarded objects they incorporate into their work. Students often think of recycling when viewing this piece, though it was not the artist's stated intent.



Man, about 1970-1971
found objects (toys, auto parts, etc.)

by Leo Sewell, (born 1945)
1991.068.239



Detail of Man, about 1970-1971
found objects (toys, auto parts, etc.)

by Leo Sewell, (born 1945)
1991.068.239

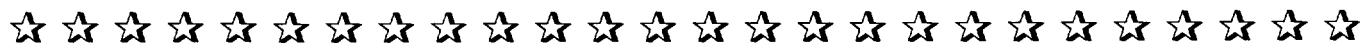
Sewell combines the idea of **junk sculpture** with the realism of **Pop Art**.

What Junk!

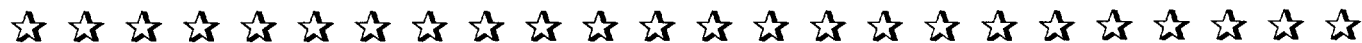
Abstract compositions assembled from the discarded materials (such as metallic auto parts or the old toys seen here) of American urban consumer culture are termed **junk sculptures**.

Pop Goes the Art

The **Pop Art** movement originated in England after World War II, though it flourished in America during the mid-1950s and 1960s. Pop artists glorified everyday objects in a witty commentary on the post-World War II American materialism.



Modern Glass and Traditional Baskets



An Artist is Inspired

Artist Dale Chihuly began making his glass *Basket Set* series in the summer of 1977. His inspiration came from a group of Northwest Coast Indian baskets he saw at a historical society in Tacoma, Washington.

When the artist visited, the museum's storage areas were quite crowded. To save room, several Native American baskets were stacked inside one another.* "The baskets turned out to be one of the best ideas I have ever had," said the artist. "I...was struck by the grace of the slumped, sagging forms. I wanted to capture this grace in glass."

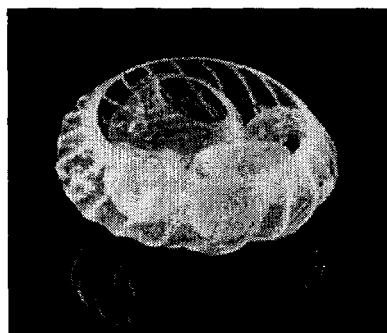
An American in Venice

In 1968, Dale Chihuly became the first American to apprentice at the Venini Factory in Murano, Italy. This island near Venice has been glassblowing's artistic center for centuries.

The art of glass blowing dates back 2000 years.

A Tisket a Tasket

Before Europeans arrived in America, Native Americans used baskets for a wide variety of household needs. They were used as infants' cradles, containers for food and water, for gathering and carrying materials, and even as signs of wealth. Women with exceptional basketry skills were highly admired.



Basket Set, 1980

glass

by Dale Chihuly, (born 1941)
1997.016a-e

Directing the Action

Chihuly no longer blows glass today. An automobile accident left the artist with the use of only his right eye. Because of the artist's impaired depth perception and a dislocated shoulder from a body surfing accident, he relies on master *gaffers* (or glass-blowers) in his studio. Chihuly still designs his pieces, but the *gaffers* produce them.

A National Living Treasure

In 1992 Dale Chihuly was named the first National Living Treasure in the United States. The National Living Treasure Award is presented once every two years to honor American traditional hand-crafts artists (artists who work with wood, glass, ceramics, metal, and textiles). Other award winners include Toshiko Takaezu, a ceramic artist from New Jersey, and Nancy Crow, a quilt-maker from Ohio.

Magic in the Materials

After the original "bubble" of glass has been blown, it must be cooled to receive the ripple of color wrapped around each piece. Colored glass both absorbs and reflects light, and Chihuly uses this aspect of the material in his pieces. What do you think this piece would look like if you saw it against a sunset or sunrise? If you knew nothing about this piece except what you can see, would you think it had come from nature or that a person had made it? Why?

* personal communication from Lynette Miller, Washington State Historical Society (29 January 2001).

List of Illustrations

Anne Allston (at age 17), about 1808
oil paint on canvas
by Gilbert Stuart (1755-1828)
29 1/8 x 24" (74 x 61 cm)
Elizabeth Ball Collection, partial gift and
promised gift of the George and Frances Ball
Foundation
1995.036.25

The Concord Minuteman of 1775, small
version made about 1889; cast 1913-1930
bronze
by Daniel Chester French (1830-1931)
32 1/2 x 15 3/4 x 18" (82.5 x 40 x 45.7 cm)
Frank C. Ball Collection, partial gift and
promised gift of the Ball Brothers Foundation
1995.035.158

Portrait Study, 1884
oil paint on canvas
by Theodore Clement Steele (1847-1926)
27 x 22" (68.8 x 56.5 cm)
Frank C. Ball Collection, partial gift and
promised gift of the Ball Brothers Foundation
1995.035.100

Amor-Caritas, 1885-1899
bronze
by Augustus Saint-Gaudens (1848-1907)
39 5/8 x 17 5/8 x 4 5/8" (100.7 x 44.7 x 11.8
cm)
Gift of Edmund F. Ball, Janice Ball Fisher, and
Adelia Ball Morris
1980.010.03

Marshall Pass, West Side, about 1881
by William Henry Jackson (1843-1942)
mammoth albumen print
16 3/4 x 20 15/16"
Museum purchase
1984.023.1

***Chicago Stock Exchange: Exterior Cornice
(six blocks)***, 1893-1894)
terra cotta
designed by Louis Henry Sullivan (1893-
1894)
75 x 85"
Promised gift through Southern Illinois
University at Edwardsville
L1991.034.01a-f

Carson, Pirie, Scott Store: Elevator Dome,
1903-1904
cast iron
designed by Louis Henry Sullivan (1856-
1924)
60 x 60"
Promised gift through Southern Illinois
University at Edwardsville
L1991.034.08

Abraham Lincoln, 1912
bronze
by Daniel Chester French (1850-1931)
37 3/4 x 12 1/4 x 10 1/8" (95.8 x 31.1 x 25.6cm)
Frank C. Ball Collection, partial gift and
promised gift of the Ball Brothers Foundation
1995.035.157

Bowl of Goldfish, 1912
oil paint on canvas
by Childe Hassam (1859-1935)
25 1/8 x 30 1/4" (63.82 x 76.84 cm)
Frank C. Ball Collection, partial gift and
promised gift of the Ball Brothers Foundation
1995.035.073

The Scout, modeled 1912, cast 1916-1924
bronze
by Cyrus Dallin (1861-1944)
33 7/8 x 37 1/2 x 10 1/8" (86 x 95.2 x 25.7 cm)
Gift of Frank C. Ball
000.273

Frog Baby, modeled in 1917, cast before 1937
bronze
by Edith Baretto Parsons (1878-1956)
40 1/4 x 12 1/2 x 11 3/4" (102.8 x 31.7 x 29.8 cm)
Permanent loan from the Frank C. Ball Collection, Ball Brothers Foundation
U002

Beneficence (Ball Brothers Memorial), designed 1928-1929, base 1930, erected 1937
bronze
by Daniel Chester French (1850-1931)
144 x 40 x 40"
Ball State University Collection, erected in memory of the Ball Brothers by the Muncie Community
U001

Farmer and Son Walking in the Face of a Dust Storm, 1936
photograph (gelatin silver print)
by Arthur Rothstein, (born 1915)
Museum purchase
1979.034.3

Mr. and Mrs. Andy Bahain, FSA Borrowers on Their Farm Near Kersey, Colorado, 1936
photograph (silver gelatin print)
by Arthur Rothstein (born 1915)
Museum purchase
1979.034.7

House With A Rain Barrel, about 1936
water color and graphite on paper
by Edward Hopper (1882-1967)
19 1/2 x 27 1/2" (49.5 x 70 cm)
Elizabeth Ball Collection, partial gift and promised gift of the George and Frances Ball Foundation
1995.036.16

Screeching Eagle, about 1947
brass with slate base
by Thomas Gaetano Lo Medico (1904-1985)
29 1/8 x 11 x 8 1/8" (74 x 28 x 20.5 cm)
Gift of the George and Frances Ball Foundation
1992.038.17a

The Choir is on Fire, 1960-1963
oil paint on canvas
by Grace Hartigan (born 1922)
52 1/8 x 47 3/4" (132.4 x 121.3 cm)
Friends Fund Purchase
1986.035.1

Man, about 1970-1971
found objects (toys, auto parts, etc.)
by Leo Sewell (born 1945)
49 1/2 x 22 x 27 1/2" (125.7 x 55.9 x 69.8 cm)
Gift of David T. Owsley
1991.068.239

Basket Set, 1980
glass
by Dale Chihuly (born 1941)
Gift of Marjorie P. Zeigler
1997.016a-e

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